



# ROBERT



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# ROBERT GOLDBECK'S

## COMPOSITIONS:



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# Reverie Nocturne

*To Miss Alice Beach*

Robert Goldbeck.

*Allegretto.*

*Ped.* *\* Ped.* *\**

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *512 = 5<sup>th</sup> Ped.* *Ped.*



*dolce.* 5

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

*cadenza.* *molto rit.* *lento.*

Ped. Ped.

**Tempo I.**

*mf* Ped. Ped. Ped.

Ped. Ped. 512 - 5 Ped. Ped. Ped.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical markings and performance instructions:

- System 1:** Features a series of chords and arpeggios. Pedal markings ("Ped.") are placed below the bass staff. Fingerings (1-5) are indicated above the notes.
- System 2:** Continues the arpeggiated pattern. Pedal markings ("Ped.") are present. A dynamic marking of *f* appears in the treble staff.
- System 3:** Includes a *cres.* (crescendo) marking in the treble staff and a *ff* (fortissimo) marking in the bass staff. The section is labeled *Grandioso.* Pedal markings ("Ped.") are present.
- System 4:** Features a *pesante, rit.* (heavy, ritardando) marking in the treble staff. Pedal markings ("Ped.") are present.
- System 5:** Includes a *a tempo.* (return to tempo) marking in the treble staff and a *ff* marking in the bass staff. Pedal markings ("Ped.") are present. The page ends with the number "512 - 5".



Musical score for piano, page 7. The score consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4.

Dynamics and performance instructions include:

- Ped.* (Pedal)
- graziosa*
- molto rit. f*
- poco più lento ben f*
- rit.*
- a tempo*
- f* (forte)
- pp* (pianissimo)
- dolcissimo*

The score concludes with a double bar line and the page number 512 = 5.

# CHOICE NEW PIANO SOLOS.

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

## Ascher, Billow.

Leaves and Flowers. Twenty-four easy studies complete [N. E.] 2 00  
See studies.

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A beautiful number for the development of technique. Excellent scale and finger practice. Admireable teaching piece.

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A lovely teaching number. Very melodious. Should be studied by all young players. Cultivates style and technique. Splendid teaching piece.

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A magnificent study for technical development; numerous passages in both hands very melodious. Should be studied by all ambitious students.

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Characteristic study. Fine running figure work in the right hand; sympathetic accompaniment in the left. Admirable study.

2 No. 15—Cuckoo in Hero—Scherzo [N. E.] 2 00  
Very bright and cheerful. A beautiful picture of country life. The cuckoo is heard throughout the piece. Splendid study for favorite with pupils.

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One of the best studies yet for running work, alternating in both hands. Charming and effective. Commendable teaching number.

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One of the brightest and most charming of the little pieces. Good recreation and study in style.

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A bright, brilliant, melodious piece. Usually effective. Magnificent study for style and phrasing. Splendid teaching piece. Usually popular with pupils.

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2 No. 29—Lullaby [N. E.] 2 00  
A charming lullaby; very melodious and fascinating. Baroque style and expression. Good teaching number.

2 No. 30—Will o' the Wisp [N. E.] 2 00  
One of the best studies yet for running work, alternating in both hands. Charming and effective. Commendable teaching number.

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One of the brightest and most charming of the little pieces. Good recreation and study in style.

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A bright, brilliant, melodious piece. Usually effective. Magnificent study for style and phrasing. Splendid teaching piece. Usually popular with pupils.

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One of the best studies yet for running work, alternating in both hands. Charming and effective. Commendable teaching number.

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A bright, brilliant, melodious piece. Usually effective. Magnificent study for style and phrasing. Splendid teaching piece. Usually popular with pupils.

## Aschütz, Otto.

3 Belle Minnie—Caprice. 60  
Charming, melodious piece. One of the most beautiful. Good teaching piece. Favorite with pupils.

3 Little Platterer Polka. 60  
Vivacious and fascinating. Popular with teachers. Good teaching piece. Great favorite with pupils.

2 My Regiment March. 60  
Bright, brilliant, dandy and effective. Famed at once. Good teaching piece. Great favorite with pupils.

2 Our Boys—Fanfare Militaire. 60  
A lively, cheerful and fascinating piece. Breathes the very spirit of the soldier's festive march. Cultivates style and technique. Splendid teaching piece. Immensely popular with students.

2 Sweet Sixteen—Caprice. 60  
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2 Armand, Jules. 35  
I'll Ask My Ma—Schottische. 35  
Charming schottische, seldom the most obdurate melody.

2 Prisoner's Joy—Caprice. 60  
A bright, cheerful piece. Very pleasing and effective. Suitable teaching piece.

2 Armstrong, Wm. D. 35  
I'm in the Forest (Clavierstück). 35  
Elegant and satisfactory work. Good study for style and the artistic use of the pedal. Pleasant favorite.

2 John, La—Spanish Dance. 35  
Grand, original and captivating piece. Favorite with musicians. Good teaching piece.

2 Hunting Song (Jagdlied). 35  
A beautiful, well written composition that may be claimed with the best. Popular with pianists, and excellent teaching piece.

2 Gavotte, op. 2. 35  
A splendid, masterly composition that may be claimed with the best. Popular with pianists, and excellent teaching piece.

2 Amsth, H. A. 35  
Playing Butterflies—Caprice. 35  
Pleasing composition. Good practice for style.

2 Buchman, C. 35  
2 Rosette Waltz [N. E.] 35  
Charming and stylish waltz. Popular with pupils. Good teaching piece.

2 Becker, Emile A. 35  
2 Heavenly Voices—Nocturne 35  
An admirable composition; refined and poetic; popular with musicians. Good teaching piece.

2 Beckmann, August J. 35  
2 Ideals—Waltz 35  
Unusually pretty waltz. Will interest the dullest pupils. Good favorite. Suitable for detaching.

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A heartiest of Louis Sch. [N. E.] 40  
A magnificent and teaching piece. This is one of the finest dance written by Beethoven for the village musicians, at their special request for something they could play. It has been transferred for piano to a masterly manner by the famous Sch. Played by the best pianists.

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Melodious, and good recreation and teaching piece.

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3 Alpha Tan Omeaga—Polka Elegante 35  
A bright and cheerful piece. Very effective. Admirable teaching piece.

4 Marche des Adelineles 75  
Nothing more dandy; capricious at once. Great favorite with students. Admits general practice. Splendid teaching piece.

2 Pinkgreve, Leon. 60  
2 Polka Caprice 60  
A dash, brilliant and effective gallop; great favorite with pupils. Suitable for dancing and light stage work.

2 Sunbeam Waltz. 50  
Melodious and cheerful. Interesting teaching piece.

2 Dryer, Charles. 60  
3 Skylark Polka. 60  
Unusually light, sparkling piece. Fine grace note practice and general technical development. Fine teaching piece. Very popular with pupils.

2 Drysdale, E. M. 60  
3 Love's Token—Caprice 60  
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2 Floersheim, Otto. 40  
4 Fina—Romanza 40  
Very perfect composition of a high order. Abounds in the most perfect harmony. worthy of the pen of Schumann. Great favorite with good pianists.

4 Phantastick—Elegy 40  
A most perfect composition; highly poetic and romantic. Study of a high order.

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2 Adieu Polka 50  
A catchy polka and good teaching piece.

2 Mayflower—Valse Reverie. 35  
A graceful and charming study for style, introducing pretty runs, grace note work, etc. General favorite.

2 Wandering Minstrel—Medley 50  
Introducing selections from "Don Pasquale," "The Merry Widow," "The Bohemian Girl," "The Merry Widow" and "The Merry Widow." Most admired by pupils. Often a study of good teaching work.

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THE ALPINE STORM is performed in the 1st Act of *Les Huguenots*, and is the first of the three dances which follow the storm scene.

# ALPINE STORM

A SUMMER IDYL

THE ALPINE STORM is performed in the 1st Act of *Les Huguenots*, and is the first of the three dances which follow the storm scene. The music is in the key of D major, and is in 2/4 time. The tempo is marked "Allegretto". The music is in the key of D major, and is in 2/4 time. The tempo is marked "Allegretto".

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